The Collegian

SAINT MARY'S COLLEGE

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TWENTY-SECOND YEAR

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POLITICAL PARTIES A MENACE

"The history of political parties in the United States began with the constitutional convention of 1787, yet the men who made the constitution were not believers in party government. On the contrary they were at great pains to provide a scheme of government which could be free from party animosity or the 'violence of faction' as James Madison expressed it." This is an excerpt from Munro's "The Government of the United States." In the development of our government, however, the parties grew in spite of constitional barriers. The framers of the constitution did not foresee that people with a right to govern themselves, with the right to speak their minds, inevitably would turn to political parties. The development which took place in the nineteenth century proved that they flourish under all forms of popular government and that they are an essential of sound democracy, but—

Should the two political parties which have controlled the affairs of the United States be allowed to desecrate the sacred unwritten law of this country, that every one born in America has a chance to become president. An aspiration which every American born boy at some time in his life looks forward to. These parties have infringed upon that right in a recent ruling of the Supreme Court which refused to allow the electors of a candidate for the presidency to appear upon the ballot in this State. Four of the judges were appointed by a party man and they voted against three judges elected by the people. As the case stands now, that candidate whose electors are barred from the ballot, will lose thousands of votes. The same circumstances happended a few years ago when a man by the choice of the people, won by a great majority, but because the votes were divided between two tickets, the one-party man was placed in office. Such proceedings are entirely foreign to the spirit of our constitution.

We are not trying to attack the party system, nor are we supporting the candidate whom we mentioned. We are considering merely the justice of such an act by the Supreme Court. We are considering merely the justice of political parties overruling the demands of the people. What the founders of our constitution did not realize was that political factions are an essential to our government but what they did understand was that the people were the vital part of every nation. If, then, the parties are becoming too strong, it is time that the people take measures to curtail their power.

THE CENSOR PROBLEM AGAIN

Every age has its share of fanatics. We have ours in the form of religious bigots, moral reformers and conscientious objectors to prohibition. It is doubtful, to say the least, whether conscience plays a great part in the objection to prohibition, or that a high standard of morality prompts reformers. In fact, we find the most virtuous seldom complain about the immorality or irreligion of their fellow brethren. Whatever be the motive of these so-called reformers, it cannot be denied that occasionally they are crowned with success,though it be even in a small degree. It is only within the last year that the fight to censure the moving pictures reached its climatic stage. To say that the attempt to instill a moral tone into our silent drama has been a successful one, would be approaching exaggeration. Yet, a perusal of recent productions reveals a quality of dramatic matter which is beyond the greatest expectations of our censorers.

To a proper appreciation of this censor problem we must distinguish and define our terms. To censure a picture does not necessarily mean that we must cut such scenes which may possibly be misconstrued or suggestive. There are some who manage to find filth and corruption in art, which merely indicates poverty of imagination and an utter lack of standards. Some of our best recent releases contain the nude, but it only serves as an artistic means to an end. Any reformer taking objection to such a means deserves the term of fanatic. For it is the wrong philosophy of life as interpreted in some pictures that is more injurious to our younger generation. When divorce is made a matter of convenience and marriage a legalized form of prostitution, then we must censure, because the spreading of immoral tenets, such as these, injects into our nation's blood an inheritance which can only lead to a decay such as befell the Romans. To secure interest, the scenario writer need not revert to the abnormal. The drama, whether legitimate or silent, has for its object a presentation of some phase of life; not always the life of the work-a-day world, but of the spiritual side as well. Such as, problems of mankind which are above the mere circumstances of our day; thoughts and mysteries which have occupied the time of great thinkers and writers through the ages, these form a wealth of material, although not new, yet which can always be viewed from a novel and modern aspect. Pictures based on a sound philosophic principles of life, portraying it as it is lived not by the lowest and most immoral, but by men of positive moral standards. Such are the considerations which many anxious reformers in their hasty accusations overlook. Too often they have criticized what has been shown, rather than how it is interpreted.

Two recent spectacular dramas of the screen have made their local debut. "Ten Commandments," and "Dante's Inferno." (The latter has been done several times.) As the titles indicate, the pictures deal with subjects which interest the poor and the rich, the proud and the humble, for their message is universal; it deals with truth rather than fact. They are spectacular and dramatic, but within the bounds of respect to their subject matter. And so it may be said, that producers have at last struck the right key note in an endeavor to give the public dramas which are interesting, but not degenerating. Let it be said that we should be spared an avalanche of morality pictures, but the answer, as ever, lies between the extremes.

COLUMBUS AND THE DISCOVERY OF AMERICA

On the twelfth of October, our minds turn to that day over four hundred years ago when a man with a little band set sail in three small ships to discover a new way to the East. The man was Christopher Columbus. No one had the courage to attempt such a passage, although there were a few who believed that the world was round. And so the name of the dauntless discoverer, Columbus, stands as a type of those who refuse to turn back in the face of discouragements and active oppositions. He knew he was right persevered in his efforts to reach the goal even against the counsel of those who were reputed wiser than he.

Every American is familiar with the story of his repulses and years of failures that did not dampen the arder of Columbus. How he walked all over Europe from one court to another seeking support for his venture, only to be refused again and again. Finally he found encouragement from the famous Queen Isabella of Spain and his joy knew no bounds. With the thought of God constantly before him, he set out for a new route to India. He would enrich Spain and himself if he succeeded. To what extent he succeeded in finding a new route to the East, the world is well aware, but Columbus determined to spread the light of the Christian Faith among the new people he had discovered. How well his aim was carried out in this country may be judged by the subsequent contributions of Americans to progress in Christian civilization.

So we find that America, though young in years has made some valuable contributions to the world. That North America and particularly the United States has been a potent factor in the progress of the world in the matter of mechanical and scientific achievements, no one can deny. Behind these achievements have been such men as Columbus, with the will to do and the initiative to carry out their convictions. With this thought in mind, on the twelfth day of October, we celebrate the discovery of our country, and show our gratitude to that great Catholic gentleman and single-purposed captain who would not turn back when his crew mutinied.

A WORD ON BEHALF OF THE COLLEGIAN

It should be realized by the student of Saint Mary's that this publication is their paper, and they should be vitally interested in what appears in it. From time to time the members of the staff hear some remarks which are not altogether salutary concerning The Collegian. If the criticisms are warranted and directed at us, we welcome them. If you have any suggestions to make as to improvements in the paper, just let us hear of them. We invite suggestions and appreciate advice at all times.

There is one thing that we will not change. The Collegian is not a newspaper nor a "College Humor." Our aim is a literary paper. We have our news page, to be sure, but we do not lay emphasis upon newspaper work. If The Collegian were essentially for news, it should be published more than twice a month. Here is what we suggest to those who are not satisfied with the editorials, tell us, we aim to please. If you are not interested with the literary articles that appear on the second page, write one that you think will be interesting. The same holds with the rest of the paper. The Collegian is YOUR publication.

Now that The Collegian is established on a firm basis and will appear twice a month, on the second and fourth Wednesdays, those who desire to submit news articles can be guided accordingly. Remember it is not up to the staff to write the material for your paper. Everyone in the College should have articles to hand in. For the last four years, not a Freshman has contributed to The Collegian. That is what we are trying to change. We want your aid and we expect it. Many of you have had experience with high school journals. and are accustomed to the routine of newspaper work. In an institution the size of Saint Mary's a few cannot carry on the work as it should be carried on and do their school work at the same time. For that reason, if for no other, contribute regularly. One way to have those articles in the paper which you desire is to write them up yourself and submit them. In order to facilitate the actual work of making up the paper all contributions should be in the hands of the editor at least six days before publication. Remember, we are anxious to get as much material as possible that has in it the element of news content.

WINTER THEOSOPHY

When I'm dead you'll sigh and weep,
And say you'll never forget,
Telling others how good I was- - - -
Then weep some more.
I will lay below- - - -
Where I will push up shoots,
And color flowers and nourish trees.
Then I will make you happy enough to laugh.....

—GEORGE PALMER

A SHAKESPEAREAN SCHOLAR

This article concerns William Winter, American author and dramatic critic of great renown, one of the most eminent Shapesperean scholars of the world. He was born in Gloucester, Mass., in 1836. He received his early education in his native town, and later attended Harvard University from whose law school he graduated. However, like many other young lawyers, he early abandoned the legal profession and devoted himself to literature. He succeeded remarkably in this work and two years after his graduation, he became the literary critic of the "Saturday Press." Although he enjoyed this work, he resigned in order to make further study of Shakespeare abroad, particularly in Austria and Germany. Unfortunately, he was obliged to defer his European trip from year to year until hopes of ever carrying out his plans were shattered when the World War broke out. From that time until his death in November, 1917, Winter devoted many hours each day in preparing a book to be published on the tercentenary of Shakespeare's birth and other books on eminent American actors and playwrights.

Winter's contributions to English literature have been numerous and varied. Among his best works we find "Henry Irving," "The Life and Art of Edwin Booth," "The Shakespearean and Miscellaneous Plays of Edwin Booth," "Shakespeare's England," and "Shakespeare on the Stage." Though all his literary productions possess qualities of excellence, those written about Shakespeare himself, his works, the England of Queen Elizabeth, and of historic English localities, are considered by most literary critics to be his best. The superiority of these books over those written about English scenery and poetry is due to the fact that Winter is a deep student of Shakespeare. He studied Shakespeare for 60 years, and there was very little known about the famous dramatist that he did not know or that he has not written in his precious volumes. Winter knows Shakespeare, and his criticisms of him are always impartial, sound and accurate, which adds greatly to the value of his works as Shakespearean commentaries.

Winter's "Shakespeare's England" is an excellent book to be studied correlatively with Shakespeare's plays because it will enable the student to know something of England and its various places of interest during the life of the great poet. In it we get a vivid and interesting description of English scenery and historical localities. Winter has been all over the most beautiful parts of the poet's country and it is his aim to give his readers an exact picture of it. By means of his clear and simple style, he presents clearly, Westminster Abbey, Stanford-on-Avon, Gray's tomb at Stoke Pogis, Coleridge's tomb, Shakespeare's birthplace, the ivy-covered walls of the church at Stoke Pogis and other portions of England which have been immortalized by their historical remembrances.

A good impression of Winter's firm and penetrative dramatic criticism may be gained from his "Shakespeare on the Stage." It is regarded by nearly all literary critics as one of the most remarkable contributions to dramatic criticism and as one of the best on the Shakespearean stage. When Winter wrote this book, he had two things in view. First, he wished to show that Shakespeare is the basis of our theater. "Without him," he says in the preface of this book, "though we should still possess a theater, it would lack the adamantine foundation which it now possesses." Secondly, Winter desired to give to the world a better understanding of the genius and art of England's super-dramatist. He considers Shapespeare as the voice of universal humanity.

Winter discusses at length and very eruditiously the composition of the plays, the time and place of action, the historical comments, the basis of the plots and the history of the various performances from the earliest down to modern times. It is very interesting to note how some of the great actors interpreted certain lines. In this way, he is able to acquaint us with the foremost American and European Shakespearean actors and actresses. Among these are Colby Cbber, David Garrick, William Macready, Ludwig Barney, Tammaso Salvini, Junius Booth, Henry Irving and Robert Mantell. Although Winter has a tendency to exaggerate things English and American, the amount of constructive or destructive criticism each actor receives is proportional to his good or bad qualities. His criticism is always penetrative and just, for he is a critic who has a background and an eminently high literary standard. William Winter is a real man of letters and his commentaries on Shakespeare and his plays are well worth reading.

—JOHN GARAVENTA

SETTING IN THE DRAMA

When we delve into the problem of setting we must at least procure a definite meaning of our subject matter. By dramatic setting is ordinarily meant the background of the stage, the artistic creations or scenic effects in which our characters live and act—in fact, everything on the stage, except the persons in the play, which goes to constitute the atmosphere.

Beginning with the early religious festivals and celebrations we can find no trace of physical setting—atmosphere was created entirely by the people's imagination, and further developed by dint of tremendous religious or patriotic feeling. Under the Greeks these festivals assumed a more formal air, and were put upon a "stage." The Greek stage was extremely natural, being nothing more than a flat bit of earth at the base of a saucer-shaped hill. The first dramatists employed unique means of creating their atmosphere, and were compelled to include exterior description in their dialogues. Perhaps the Greeks appreciated the drama far more than our civilized people of today just because this extra demand was made upon their mentalities. We value more highly those things for which we must pay. At any rate, developments transpired, and soon we find the actors performing upon an elevated platform, and later on we discover them acting in front of high, plain, wall-like scenery that could be made to represent anything from the interior of a royal palace to a battle-field of Thrace.

An interesting digression at this juncture is, that these early dramatists were confined to the use of a single scene in their entire play, for science and "advanced methods of thinking" had not yet made their debut to the world, and there existed no trick procedures in the art of scene-shifting. As a necessity, the dramatic unity of place was one of the first three great forms of a good play. Even to the fifteenth century it was a dramatic crime to attempt anything with more than scene of action. But with the advent of the immortal Shaakespeare the theater world was led into a gallery of neo-plays.

Setting began to roll toward a state of higher development, and as it rolled it gathered momentum sufficient to hurl it far into the years of the present century with features that scarcely could be recognized by artists of long ago. The moralities and mysteries made up of a series of wagons on which the succeeding situations of the play were enacted, and at last stage proper adopted the use of elaborate settings. Constant changes have taken place for the last few centuries, but it is doubtful if these changes were all advancements.

Today we are confronted with a singular problem in which two extremes, both dangerously hostile to an appreciation of the drama, vie for supremacy. Realism, on the one hand, seeks to represent the minutest detail of the surroundings in which the characters of the piece act. Sometimes this sort of setting is SO real that it ceases to be true to life. It is distracting by its very scrupulosity in detail, and thus it automatically defeats the purpose for which it was adopted. Of late years men such as David Belasco have attempted to weld with the art of drama a separate and distinct art of scenic structure. For the most part, their efforts have met with only partial success, because the division caused in the minds of the audience upon viewing such ostentatious sets prevents them from securing a unified impression.

The opposite extreme of this tendency toward realism is simplicity in scenic effect. The most popular device used by artists of this temperament is the drape, played upon and vivified by means of variously-colored lights. The results achieved have been marvellous, but like those of the realists, lacking in some essentials. It is impossible to say which is better and why, but I think that a mean could be struck that would produce a more lasting effect.

My belief is that each of these tendencies, that is, realism and simplicity, has its proper place and usage. The former is indispensable in plays of a domestic mood, like Wilde's "Lady Windemere's Fan," or " The Changelings," as acted by Henry Miller. It is quite obvious that long, solemn drapes would not serve the purpose of creating a spirit which pervades the modern home, and when we think of a home we naturally think of plain walls, furniture, pictures, carpets, and so on. In this case, simplicity would not succeed. And similarly, in plays of a more philosophical nature, for instance, those dealing with mental states and the mind of man, elaborate realistic sets would seem entirely incongruous. They would be failures because they could not possibly induce the required MOOD. As an example, simple drapes would prove excellent scenery for plays of a religious type because they could put the audience in a proper state of mind. If applied with intelligent consideration of the mood of a play, each of these types of dramatic setting would, I think, prove its respective worth.

—LOUIS V. POMETTA

ART AND THE ENGINEER

Amid the bustle and clamour of the commercial world, many men forget that there is something else in life beside their own profession. Their one dominating idea is that everything that is not useful has no place in their life. So intently do they pursue the silver eagle, they become blinded to the fact that they should find time for other things beside business and work.

How often is this the case with the engineer, who labors unceasingly over problems or applications of engineering. To such an extent does he apply himself to his own work that he forgets the existence of other men and other professions. He has narrowed his vision to one field so consistently that he becomes a machine; Yes, a cog of one specific industry. Since he seldom speaks other than in the technical language of his own profession, he has forgotten his social race. He considers his own life as independent of the rest of the world. Happily, the engineers of the twentieth century have recognized these faults and are taking steps to avoid them in the future.

The question of the best means of correcting these faults has been studied out, and it is found that the engineer has but to look into the work of his social brother the artist to appreciate how narrow his own mind has become. A few short hours spent in the study of literature, painting, or any of the arts will, no doubt, bring new and more stimulating thoughts and thereby nourish the intellect.

In this age of radically changing social life and equally indefinite mechanical methods, it is not sufficient that the engineer know only the technical side of his profession, but it is also necessary for him to have a good understnding of social activities. He must be a keen observer, not only of problems of engineering, but also of his fellow men, for he must deal with them either directly or indirectly. It is certain that as he progresses in his own field he must take upon himself the responsibility of governing other men who are under his control. He must know the tendencies of humanity, and, likewise he must be familiar with the relations that exist between employer and employee. He must know his own duties toward the men who are under his charge and must always be ready to act as a mediator in those difficulties which rise between his men. Thus, the engineer can no longer continue to be entirely absorbed in his work but must acquire a broader view of life in general. No longer can he divorce himself from society. He must become a part of that great throng of humanity which is unceasingly crying out for a better understanding of all men.

—EARL OKERMAN

COMEDY AND TRAGEDY IN SHAKESPEARE

The ordinary reader of Shakespeare often fails to note certain qualities in the playwright's work that are perhaps most significant. Most people have heard the statement that "Shakespeare is a universal poet" and they accept this statement as true without seeking to understand just why it has been applied to him. One reason for this is because the term "universal" is so often used ambiguously. Universal in a narrow sense might mean that the poet may be read with profit by every people, or that the material used in his work may be common to all mankind. In either sense this is a confinement of what is meant of the term "universal poet." An annalyizing of certain aspects of Shakespeare's works may give an idea of his tremendous scope of material and his ability to use this in a vital, satisfying manner.

First of all we know that there two general divisions in drama; comedy and tragedy. Between these two are an infinite number of lesser divisions which may be classified as pure comedy, farce, comedy-drama, serious drama, semi- tragic and totally tragic. Naturally a writer of ordinary merit specializes in one or two of these classes but Shakespeare had the rare faculty of being equally at home in each one.

In comedy we find that Shakespeare uses every variety from light fanciful imaginative types from farce to ordinary comedy. As examples of this we may mention "The Tempest," "The Merry Wives of Windsor," "Twelfth Night." The first is a delightful play having an air of mystery thoroughly enjoyable. The second is pure farce having physical action and practical joking as a means of furnishing humor.

(Continued to Page 8, Col 1)

DELEGATION OF SAINT MARY'S MEN MEET SACRED HEART STUDENT ASSEMBLY

A delegation consisting of six Saint Mary's men visited Sacred Heart College on Friday, September 26, for the purpose of a "get together" meeting and of selling tickets for the watch raffle. Edgar Hinkel and Larry Doyle were the instigators of the plan. Brother George, President of the College, excused representatives of every class for the morning and a very interesting meeting followed. J. Linares, president of the student body, presided and gave the Saint Mary's men a warm welcome. He then called upon Hinkel to explain the purpose of the meeting. Speeches followed by D Wynne, O Sisemore, A. Westlake, L. Doyle, J. Arata and N. Strader. Each emphasized the importance of a friendly relationship between the two schools. N. Strader invited the football team to watch Saint Mary's Vasity practice any evening that it wished.

Linares called upon various members of the student body to say a few words to the visitors. The Sacred Heart boys showed that they were behind everything that Saint Mary's sponsors, and a few signified their intention of joining us next year.

HIGH SCHOOL PUBLISHES PAPER

The High School Department is at last showing signs of life. It has started a paper of its own, "The Tatler." Up to the present time there has been two issues and the complaint of the staff is that there is too much material. Strange as it may seem, the High School men are so interested that they are sending in more articles than there is space.

The paper was started by the Fourth High but is now being published by the whole student body. The members of the staff are: O. Sisemore, editor; T. Walsh, business manager; G. Looseley, humor; T. Grimm, art; P. Kelley, editorials; W. Covick and T. Bonnet, associate editors; J. Ramelli, staff typist.

"When two raging fires meet together,
They do consume the thing that feeds their fury."
—Shakespeare

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BIG "M" SOCIETY TO HOLD INITIATION

As a preliminary for one of the biggest programs ever outlined by a society in the College, the Big "M" Society will hold an initiation Wednesday evening in one of the dining rooms. Only those athletes who have been awarded an "M" can become members, so that from last year's varsities, five men will be admitted on condition that they live up to the rules of the society as drawn up by the initiatory committee. The new men have to wear a safety pin with a blue and red ribbon upon it for one week preceding the initiation. After the ceremony there will be a banquet, at which Brother Gregory and Messrs. Madigan, Hagerty and LeFevre will speak. Those to be initiated are; A. Farrell, T. Farrell, R. King, J. Roberts and Marion Biggs.

Messrs. LeFevre and Hagerty have promised the society that they will direct a minstrel show which the members had decided to stage to pay off a debt. This show will be presented in a week or so after the examinations. Numerous other plans have been drawn up for this semester and President Grant feels that the society will do its share in student activities during the year.

S. S. S. S.

Although no authorized meetings have yet been held, members of the C. E. class of '28 have talked and planned to organize with their fellow students the famous S. S. S. S. Society of former Saint Mary's engineering classes. Some of the old graduates of the department have suggested sources for the boys to go to get the real data on the club. Some of them have had sufficient interest to offer their aid in the activities of the re-organized society and many others would be willing if called upon. Ideas for a live club with continual activity the whole year is the general aim that set the engineereing department firmly upon its feet for the present and the future, so as to avoid any such catastrophe as that of a year go—no entries!

The Freshman have gotten together at last. After another heated discussion, Frank Smith was elected temporary chairman. This step looks like the Frosh mean business.

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KNIGHTS OF COLUMBUS NIGHT SCHOOL REOPENS

On Monday September 29, the Knights of Columbus Night School reopened with the largest enrollment since it was founded in 1922. Seventy-eight men and women, including ex-service men and others who are taking this opportunity of advancing in the world, started classes.

Mr. Rust, who is in charge, is very enthusiastic over the present outlook and believes that the graduates this year will double the number of last. The same courses will be continued this semester. Classes are held on Monday, Wednesday and Friday from 7:30 to 9:30. The office, located in its old place at the northwest corner of Broadway and Hawthorne, will be open in the afternoon from 2 to 5:30 and in the evening from 7 to 9:30 for registration.

The Knights of Columbus are to be commended for their good work in aiding ex-soldiers. Although most of the societies that were prominent during the war have called a halt to their educational and medical aid, the Oakland Knights of Columbus, have continued in this work as one of the seventy-five similar schools scattered throughout the country.

LOOK YOUR BEST FOR ANDY

If you should see a young man jumping around, trying to get a snap at your physiognomy with a Brownie, don't hide because it may be Andy House getting pictures for the Annual. After careful consideration, the Staff of The Collegian voted that Andy was to be the official photographer for the coming year. He took some excellent pictures of the individual members of the team during thier first week of workouts. Andy is quite enthused with his work. The Staff put a sample of his art on how he had a dream about Ralph King whose picture he took on that page gave him the laugh, yet we dare say that none of the other newspaper photographers got any better picture than Andy.

There is music in the air. The two houses fairly vibrate with the soothing strains of ukulele's. Sam Dutart started the craze and it has spread like wild fire. The first three "uks" have been worn out already. The latest is a left-handed banjo ukuele played by Marion Biggs.

Larry Doyle seems to think that Japan's chief export is Jap-o-lac.

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SAINT MARY'S WELL REPRESENTED IN Y. M. I. INITIATION

A living sign that the Saint Mary's High School men are taking an active part in Catholic activities is its representatives in Catholic societies. Among the twenty-five members who joined the Y. M. I. on October 1, W. LeSage, P. McDermott, C. Wycliffe, O. Sisemore, G. Loosley, T. Walsh, T. Grimm, E. Heinze, E. Mullen, J. Donavan, and G. Skarish have the distinction of being Saint Mary's men. They are to be congratulated for their effort in helping the cause of the Church. The example and the enthusiasm which they manifest will no doubt inspire many others to follow in their footsteps, and give them a better realization of what their duties in life are.

PREPS RECEIVE CUP AND MEDALS FOR RACE

Those members who participated in the Tribune Marathon have reason to feel proud of themselves. The Tribune presented the College with an eighteen inch silver loving cup for the largest number of entries and a bronze plate for the largest number to finish. A case is being made for the High School trophies which will probably be placed in the gymnasium. Sixty-seven silver bars were also awarded to the students who took part in the race. Next week, the bars will be presented to each runner before the student body.

Plans are under consideration to reopen the S. S. S. S. Society of former years and to make the engineering department more of an active division than ever before.

Among the student body at Saint Mary's this year are five students from the Island of Guam and one from the Island of Borneo. The Island of Guam is under the protection of the Navy Department. Most of the student's fathers are officials. Guam has a population of about 15,000.

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GERALD MARTIN

SAINTS LOSE TO CALIFORNIA, 17 TO 7

Fighting against tremendous odds, and with the breaks all against them, the Saint Mary's Varsity was defeated at the hands of the University of California last Saturday by a score of 17 to 7. The score does not give even the slightest indication of how close the game really was. The California Varsity which went upon the field last Saturday was a vastly improved team over that which defeated Santa Clara a week before. But it met a team capable of trying its mettle in the Saints. With break after break going against them the men of the St. Mary's team tore and cut and slashed at the Bruin Varsity, until, by the time the last gun sounded, they had bitten off a goodly chunk of Bear meat. The double-hike was barred and the backfied slowed up by an arrogant head linesman, but, handicapped as they were, the Saints were never daunted, and on the whole they made practically as much yardage as did their husky opponents. And if an eighty yard run for a touchdown were recorded they made more.

California had her full strength in the game Saturday, with the exception of Dana Carey, the big tackle. But to make up for this Smith discovered a great deal of new and unlooked-for backfield strength in the persons of Young and Imlay.

Each member of the Saint Mary's team did his work and did it well, but the breaks were against them and it was the breaks which decided the game. Ducky Grant gave the spectators as pretty an exhibition of broken fiel running as they shall ever see on any field. Captain Strader was the biggest ground gainer of the day with 99 yards from scrimmage to his credit. Jimmie Underhill gained for himself the distinction of being the first to break through the Bear defense and score a touchdown from scrimmage in many a game. And Dutch Conlan, though in poor condition due to injuries, showed that as a field general he is second to none. Leo Rooney also went well while he was in there, and his punting was one of the features of the game.

The linemen are deserving of far more worthy praise than we could give them. Twice they stopped Bruin within their own ten yard line, under the very shadow of the goal posts. Four times they opened holes so that the ball was brought within striking distance of the Bruin goal line, only to have the breaks keep them from going over. Collins, Hungerford, Watson and Nelson put up a flawless brand of football.

FIRST QUARTER

California won the toss and elected to receive. Hungerford kicked off to the California 5 yard line. The Bears drove two plays at the Saints line and failed to gain. Dixon punted to Saint Mary's 35 yard line. Grant fumbled, and it was California's ball on the 27 yard line. They lost the ball on downs, and it was Saint Mary's ball on their own 23 yard line.

Here is where the turning point of the game came. Ducky Grant went off tackle, and with perfect interference in front of him, ran 78 yards to a touchdown. Jimmy Dixon, the Bear safety man, was a most pathetic looking figure when Ducky took a cut as wide as a house-boat and left him standing like a statue carved from stone. But the touchdown was not allowed. Head linesman Daly, with jurisdiction in the matter from we know not whom, ruled that the Saint Mary's backfield was in motion when the ball was snapped, so that the play was called off and the ball brought back and the Saints were penalized five yards. The psychological effect of this had much to do with the final outcome of the game. The Saint Mary's rooters glumly sat back in their seats, and the Saint Mary's football team glumly set about the task of getgetting these points back, while the Bruins realized that the going was getting tough, congratulated themselves and were greatly encouraged.

A punting dual ensued, After three exchanges, Hungerford kicked straight up and it was California's ball on the Saints' 30 yard line. Dixon broke through right tackle and ran 30 yards to a touchdown. Dixon converted.

Score—California 7, Saint Mary's 0.

Hungerford kicked off over the goal posts, and it was the Bear's ball on their own 20 yard line. Another punting duel was carried on, and the quarter ended with Saint's ball in midfied.

Second Quarter

Strader made first downs for Saint Mary's on two line bucks. Hungerford punted 18 yards, and Dixon punted back to the Saint's 35 yard line. Grant made five yards through left guard. Grant made 7 yards around right end. Strader went through center for twenty-four yards. A pass, Grant to Underhill netted 11 yards. Underhill went around left end 9 yards for a touchdown. Hungerford converted.

Score—California 7, Saint Mary's 7.

California kicked off, Underhill returning eleven yards to the 18 yard line. Saint Mary's was penalized for offisde. Mell recovered Underhill's fumble on the 11 yard line. California tried two plays unsuccessfully and Dixon dropped one over the bar for three points.

Score—California 10, Saint Mary's 7.

Hungerford kicked off, and after Saint Mary's got the ball they marched down the field to California's 15 yard line where Strader fumbled and Sargeant recovered for California. Dixon punted to midfield. Rooney replaced Grant. Scarlet replaced O'Rourke. Rooney punted fifty yards and Imlay fumbled on his own 6 yard line. Nelson recovered for Saint Mary's. The gun ended the half before the Saints had a chance to go over.

Hungerford kicked off, and Imlay and Young, on a series of end runs and fake reverse plays through center, brought the ball to the Saint's 6 yard line where they were held for downs. Hungerford punted, and Imlay ran back 10 yards toSaint Mary's 23 yard line. Imlay and Young again brought the ball down, this time to the Saint's 3-yarrd liine where they were again held for downs. A pass, Dixon to Imlay, netted 14 yards. Imlay ran around right end 11 yards for a touchdown. Dixon kicked goal.

Score—California 17, Saint Mary's 7.

Fourth Quarter.

Hungerford again kicked off, and when Dixon punted Underhill returned the ball seven yards to midfield. And for the remainder of the game the ball was anywhere from midfield to California's 25 yard line. Rooney replaced Grant, and Saint Mary's opened up with a barrage of forward passes. Many of these, however were incomplete. Rooney punted 40 yards from midfield. Dixon punted back to midfield. Collins is injured. Rooney punted fifty yards, and the game was over.

PREPS WIN FIRST GAME

On a field that made the Saint Mary's gridiron seem like paradise, the Preps humbled the McClymonds to the tune of 6 to0. In spite of the fact that the dust was so thick the center could not see the backfield men, the two teams played fair ball. This game opens the season for the prepsters. Although they did not show much form during the first part of the game, they redeemed themselves and played a wonderful game for the last few minutes. With another week's practice, Coach Andrews will be able to rub off the rough spots:

The stars of the game were Gavigan, Illia, Tobin, Michael and Cunningham. Gavigan played a spectacular game at end. Illia, played a wonderful defensive and offensive game. Most of the gains were made over Al Tobin. Michael , as usual, played a steady game at center, going behind the opponents line again and again for tackles. J. Cunningham another halfback, made a sensational run of about thirty yards, much to the pleasure of Assistant Coach Kelley. From the showing the team made in this game, we need not worry about the Preps. They can hold their own.

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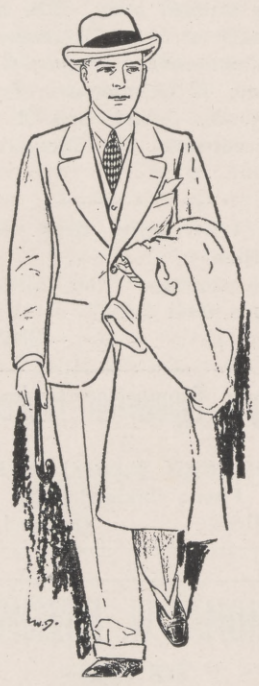

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Punts and Passes

"KEEP YOUR EYE ON THE SAINTS"

Dutch Conlan got his knee put back in place and was able to play the greater part of the California game. It surely sounded natural to hear Dutch barking out the signals and directing the team in action once again. Of course he was not in the best of shape on account of not being able to practice or workout in any vigorous manner up to the time of the game. But Dutch gave a mighty good account of himself.

The fact that the feat was wasted on one personage, whom we all agree is lovely, does not detract in the least from the credit and the glory due to Ducky Grant for his beautiful eighty yard run through the Golden Bear defense. The rooters on both sides rose in their seats and gasped while Ducky thrilled them and amazed the Bruins with his magnificient footwork. We expect to see a great many football games before we ever hope to watch another play such as that.

Captain Strader was very seldom stopped in last Saturday's game. Red was the biggest ground gainer of any back on either team, and he demonstrated to all that he is just about the sweetest fullback on the coast. It was certainly no fault of his that the breaks went against us.

Leo Rooney looked a wonder in the Marine game. His tricky running and accurate passing aided greatly in piling up the score. Leo also played in the California game, and his punting was one of the features.

Jimmie Underhill has earned the distinction of being just about the first to cross the Bruin goal line, except on a fluke, in the past five years. We congratulate Jim most heartily, and we hope that he will cross that goal line many more times before he sets aside the moleskin for good.

Lefty King, made over into a quarterback, displayed remarkable defensive ability in the Mare Island affair. And moreover, he continued this showing in the big game last Saturday. We noted that Lefty broke up that famous fake reverse play every time it was used while he was in there. With a little experience he will be of tremendous value to the team.

Red Watson played a whale of a game at guard last Saturday. Some unknowing newspaper writer called Red a "Weakling" in the Saints' line. And we will say now that if Red is "weak," judging from all past performances, we have never yet seen a player who is strong. More than a few times the California backs wished that they had selected some other spot for driving a play through when Red had hit them.

Paul Hungerford and Tim Corrigan played their last game against the California for Saint Mary's And to their credit be it said that these two veterans of many grid battles were in there fighting every inch of the way, and no one felt the disappointment more keenly than they as the breaks went against the team and the victory of which they seemed so sure slipped from their grasp.

SAINTS DEFEAT MARINES, 46 TO 0

The Saint Mary's Varsity opened their football season on September 28 by handing Duke Holder's Mare Island Marines a trimming to the tune of 46 to 0. So thoroughly outclassed were the Sailor lads that only mild enthusiasm was aroused when some Saint back ambled anywhere from eight to eighty yards on a play, or when line plays saw the whole Gob defense bowled back as calmly as the receding tide, while end runs went unchecked as often as desired. The game was interesting only during the first five minutes when the Marines made a creditable showing while the Saints were getting warmed up.

The Sailors were held to a total gain of 15 yards from scrimmage, but there were many faults to be found with the play of the collegians which Madigan has since ironed out. Continual offisdes, besides penalties for holding, caused Saint Mary's to be penalized to the extent of 145 yards, with the result that they scored eight touchdowns which were brought back.

One touchdown in the first quarter and three more in the second gave the Varsity such a commanding lead that Coach Madigan was moved to order his men between halves to play nothing but a kicking game for the remaining two quarters. Yet in spite of the fact that the Saints punted whenever possible and used second and third string men galore, two more touchdowns were recorded which meant little or nothing.

Every man in the backfield showed remarkable improvement over his last year's work. Captain Red Strader played beautiful football. He was driving and smashing like a locomotive gone wild all through the game. Ducky Grant dazzled the Sailor men with his footwork and speed. Jimmie Underhill was a revelation when he took the ball and skirted the Mare Island ends. And little Leo Rooney showed that he is never to be overlooked.

Gannon and King directed the team well from the quarterback position. It was the first time King ever played quarter in his life, and his performance was a source of delight to Madigan. We will venture to say that in the matter of interference King is the equal of any player on the coast.

The score might just as well have been 146 to 0 as far as the Sailors were concerned, and Coach Madigan had but little chance to judge of the real ability of his team,so weak was the opposition throughout..

The line-up follows:

Saint Mary's—O'Rourke, l. e.; Nelson, l.t.; Watson, l. g.; Lorigan c.; Corrigan, r. g.; Hungerford, r. t.; Collins, r. e.; Gannon, q.; Grant, l. h.; Underhill r. h.; Strader, f.

Mare Island—Poncheck, l. e.; Evans, l. t.; Fogel, l. g.; Farrell, c.; Blair, r. g.; Mhoon, r. t.; Bradley, r e; Landford, q; Bennet, l. h.; Stephenson r. h.; Hunting, f.

135'S LOSE FIRST GAME

The 135's under the handicap of playing against heavier and more experienced teams, went down to defeat in their first two games. The first game with Tech showed that the Saints had plenty of fight as they managed to hold their much heavier opponents to the low score of 12-2. Captain Stretch and Al Alameda were the outstanding stars in this game, Stretch with long runs and Alameda on the defensive. The Tech team scored twice in the first quarter and were unable to do anything with the 135's after that. A fumble in the third quarter by the Saints, on the way to a touchdown, lost for them their only chance to score.

In the game with Berkeley, the 135's lost 23 to 0. The suburb boys made one touchdown in the first half and two in the second. The Saints lost the ball on fumbles every time they got near their opponents' goal. Stretch played a brilliant game on the offensive and defensive. Alameda likewise, held down his center berth in fine style. In spite of their defeats, the 135's are not downhearted and Coach Gallagher says that with a little more signal practice, his team will be a serious contender against anl lightweight team in the state. They have learned enough football in the past two games to build up an effective defense has been playing good football, they should give a good account of themselves in the future.

HERE AND THERE AT THE CALIFORNIA GAME

We do not like to talk about moral victories. Two weeks after the game they count about the same as a decisive defeat. Our team certainly looked like a winning club last Saturday but the officiating made in hard—very hard for it to look like a winning club. The linesman warned the Saints three or four time after Grant's run, but not once did he penalize them for being in motion. He also warned the Bear's backfield three or four times but no penalties were given.

Too late to talk now. Anyhow, Ducky, we know that backfield in motion had nothing to do with an eighty yard run. The interference was perfect and Ducky showed the Golden Bears some real side steps.

To come back to the officiating again, we wonder just how long the linesman would keep his job if he called Andy Smith's team back and penalized it under the same circumstances in a tight game.

Although every man in the college figured that the Saints would win, they are more than proud of the showing they made. Those fighting Micks came back with the score 7 to 0 against them and made a touchdown. That offensive drive of ours in the second quarter when we went seventy-five yards for a touchdown proved that the "first" score was not luck.

This Tut Imlay made the Bears look like the Wonder Team of old.

The all around playing of every man on the Saints, gave evidence of a new Wonder Team on the coast. We may be patting ourselves on the back but it is a safe bet that we can hold our own with any of them. Think of next year. The same squad will be out there fighting for Alma Mater.

Jimmy Underhill and Ducky Grant played one of the best games of their football career. Jim looks like a different player this year.

The Saint's rooting section, took Red Strader's line plunges as a matter of course. From five to thirty yards was like taking candy from a baby for the sturdy captain. The "neutrals" were more than enamored with Red's work. They did not say much—just gasped.

Many of the passes of the Saints were not successful but they came so near being grappled in that the crowd was given a treat. One was completed at just the right time and the team scored a few minutes later.

Red Watson did more than his share in holding the Bruins. We cannot leave out the old reliable Swede Nelson either. These two made their side of the line almost impregnable.

The Varsity looked plenty good from every point of view. Those that came away from the Santa Clara—California game, predicting an easy win for the Broncos, have something else to think about now.

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On and Off the Campus

HERBERT COPP

DRAMATISTS IN ACTION

Mr. Hagerty, of the English Departmentment, is giving a very interesting course in Dramatic Technique to the members of the Upper Division. One of the requirements of the course will be to present an original scenario. In preparation for the scenario, Mr. Hagerty has had everyone in the class take a clipping from the newspaper for the germ of an idea for a drama. The result was surprising. Stories were handed in that would make Jules Verne, Conan Doyle and Zane Grey green with envy. In nearly every paper the actors were annihilated at the end. Sisters cut brothers' throats without compunction; mothers scalped their children for a few pennies that her husband had left them; one character met his death by stepping on a watermelon rind which caused him to lose his footing and drop on his head to the floor below; another murder was detected by the blood dropping down from the floor above. Such titles as "Five Buckets of Blood" or "The Butcher Boy's Revenge," promise to be the fad in the drama for the next few years, if this drama class is taken as a criterion.

However, within the next few weeks, we may expect to find a few fairly good scenarios presented. In days by Saint Mary's was especially noted for its short stories and dramas. The talent is here now and there is no reason why the present class should not turn out some clever skits. Such things are alwaysi n demand. Who knows but what a Shakespeare is among us. Anyhow, let us hope that there will be a few scenarios that will be presentable on the stage and then we shall get our student actors to make them popular. Good acting is essential for the success of the drama so do not laugh, young playwrights.

The Senior class held a meeting last week to settle one of the many troublesome things that it will have to ontend with, in graduating. That is, class pins. Some of the mighty boys were rather dubious about ordering anything just at this time. As James Roberts remarked. "No need of crossing the river until you come to it."

Brother Z. Joseph, Visitor, has recently left for a special meeting of the Visitory of the United States to be held in New York.

ROOTING SECTION IN FORM

Great interest has been manifested around the College this year in athletics. With the return of all the members of this year's varsity, the students feel that this year will be a record one on the gridiron. Everyone is talking football and in classes the general answer to questions is, "I don't know, Prof., but the football varsity looks great, don't you think?" This spirit is in the air and it is not confined to the college men alone; the high school department is just as enthusiastic. It is not surprising then, to notice the spirit and pepper yell practice.

Under the leadership of Arnold Kardoza and Clarence Carroll, the rooting seems to be functioning better this year than ever before. Great credit is due these men for their efforts in stirring such interest in the student-body at this early date. It speaks well for the support that the varsity can expect in each game this year.

No one doubts that our team this year has power and class, and so interested have most of the students become that during the days preceding the California game all that was heard was football. We got off to a flying start by defeating the Mare Island Marines, and now that the rooting section has shown so much spirit it seems that the defeats this year will be few and far between.

Brother Austin, one of the Scholastics that came to Saint Mary's this year, has been placed in charge of the 1C prepclass. Brother Austin came from Sacramento and was a student in the High School here, a few years ago.

MR. LANE COMMUNICATES

Mr. Clayton Lane, for several years professor in Economics at the College has been elevated to the offices of the mighty in the Department of Commerce at Washington, D. C. Since the opening of the present semester several students have received letters of the most interesting character from him. In keeping with his usual disposition of amiability (we can still hear him raving about Lord Cochrane and San Martin), and his wide-awake desire to help any student who is willing to try, he has kindly promised all information he can possibly command relative to the political and economic doings of the government, and more especially those relating to foreign countries. He still retains interest in College activities and begs to be told "all about the football squad," showing that he is a true sport.

At present Mr. Lane is engaged in compiling statistics for a Trade Information Bulletin to be included in the Commerce Reports. While at Saint Mary's Mr. Lane contributed a tremendous amount oftime and effort toward developing the College of Foreign Trade, and thanks tohis unstinted enthusiasm for things economc, this department is now well advanced. He work incessantly for an expansion in the Economics section of the library, and implanted in his pupils a spirit of genuine interest in past and present economic problems.

THREE PSYCHOLOGISTS

Louis Da Massa, Andrew Harrington and Felix Cunningham have become quite interested in the imperical study of the mind. The other evening, after discussing introspection, relation, correlation, aboulia and insomnia, the conversation turned to dreams. Louis told how he had a drame about Ralph King throwing a football one hundred yards. Felix, not to be outdone, dreamed that he saw Louis Conlon standing with his crutches in the middle of the field directing plays. Suddenly he threw away his supporters and ran into the training room, where he collapsed. Evidently Andrew did not have a dream the night before as he thought awhile and then answered, "The funniest dream I ever had was last night. I dreamed that Felix Cunningham of the Sacramento Gang had me down and was giving me a terrible beating." Andrew is willing to prove to Dr. James or any other psychologist that dreams do not come true. Felix cannot see anything funny about the dream.

Silence, solitude and study are the three great prerequisites for knowledge. Silence and solitude are the handmaids of study. Without interior recollections and intense thought, no great work was ever achieved. —Cardinal Gibbons.

THE BEACON LIGHTS OF SAINT MARY'S

Thermometers guage the temperature, speedometers show the swiftness with which vehicles travel, the moon causes the ebb and flow of the tide, but those have nothing upon the electric light system at Saint Mary's. Should a traveler from foreign parts pass the stately buildings of the institution, he would wonder if this were the much talked of Tower of Jewels. Especially a few days before the California game. Where ever there were football players, they were figuring how to stop the Golden Bears. In the other rooms, more than one game was won by a heated discussion.. Yes, before that game the Idora searchlight did not need to shine toward the "Old Brick Pile."

Now that we know the result of the game, we can watch for the next rise in the temperature of the College's interest. Some know what it will be, some have not even thought about it, and the Freshman have never experienced it. The "it" is examination time. The mercurial lights of Saint Mary's will once more beam out on the beautiful city of Oakland, until they gradually simmer out in the wee small hours of the morning. Following the four trying days after the examinations, the traveler from foreign shores would wonder if a fuse blew out. Darkness enshrouds the building. Up on the fifth floor, the poor tired students' heads are laying upon their soft downey pillows. They are not aware that they are giving themselves away, but those who have lived near Saint Mary's for many years, know that the lighting guage says, "Asleep."

QUARTERLY EXAMS NEAR

Before the Battle of Bunker Hill the Union troops were ordered not to fire till they could see the whites of their opponents eyes. As these American troops were, with eager eyes, watching the approach of the enemy so are the students anticipating the days of the quarterly examinations. As these heroes made every shot count so is every student making every minute count. Those spirit yet, will find themselves lost in who have not gotten into the "study the final struggle.

If one thing is to be learned in college it is the fact that the eleventh hour seldom gets by. To console the sorrows of those who woke up too late there is only one alternative and that is to make good in the following quarter. So look hopefully to the future with the guiding experience of the past .

"To business that we love we rise betime,
And go to't with delight."
Anthony and Cleopatra

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Books

LOUIS DA MASSA

"BARDLEYS THE MAGNIFICENT"

By RAFAEL SABATINI

(Houghton Mifflin Co. $2.00

"Being an account of the Strange Wooing pursued by the Sieur Marcel de St. Pol, Marquis of Bardleys, and of the things that in the course of it, befell him in Languedoc in the year of the Rebellion." Such is the gist of Sabatini's latest and most stirring novel. In it we find him at his best, gloriously leading the way in his peculiarly gripping manner through a series of intrigues of love and adventure, to such an odd climax, that when we are finished it seems as though we have been living in some distant enchanted land. It is just in this phase however, that we find the success of the book. It is written in such convincing and swinging style that before the first page has been covered the reader is so deeply engrossed in the mesh of that enchanting web of interest that it is with the greatest difficulty that one should drop the story—in fact that is never done.

But although Sabatini's last novel furnishes us with adventure and interest in abundance, it is lacking in a few of the more subtle phases of the written art. To the inexperienced or superficial reader, this novel would appear to contain all of the essentials necessary to a great piece of literature. True enough, the book overflows with interest but it is purely interest of the primitive type, interest that is inspired from purely physical action. Occasionally he slips on the garb of the psychologist and attempts to give us a bit of characterization that is sound, but never does he stay long enough in that position to convince us that he is a master psychologist.

The character of Bardleys is the type of the "Historical Romance" hero, the adventurous lover who dares all manner of danger, first, on the promptings of a bet, made while under the influence of wine, and later under the intoxicating influence of love. In him we find the shining type of adventure, shadowed slightly however by the inferior character of a fascinating young girl upon whom he showers his love. The character of Roxanne appears to be an adolescent and inconsistent "Juliet" who seems at moments to be a foolish young girl.

Throughout the whole story, however, there seems to be that emotional strain, although superficial at times, nevertheless, interesting and gripping, which is characteristic of the Latin—of Sabatini's race. It is this underlying Latin influence that has made his book of the warm-blooded type—the type that appeals popularly to a fairly intellectual audience, but which is destined to accumulate dust on the shelves of time, as the years pass.

Although Sabatini has dealt with the usual motivating force of love which seems to be constantly swaying the world to its throbbing rythm, he has not handled it in a serious enough vein to warrant its lasting down through the ages as a literary masterpiece. It is virile in its superficiality, but goes no farther, leaving an open gap yawning for the want of a touch of realism.

As a book it may well be recommended to people of all ages. It is above all things, clean, but full of interesting action and it is absorbing—the characteristics which make for its great popularity. —GEORGE PALMER.

"FATHERS AND CHILDREN"

By IVAN TURGENEV

"Fathers and Children," the masterpiece of Turgenev, caused a sensation in Russia at the time of its appearance. It is a story of that nation when she was advancing from darkness into the light of cvilization. While other nations were well on their way to wealth and prosperity, Russia was still pondering on the serf problem.

As in the history of other nations, this change brought out some liberalists who did much toward changing conditions in Russia. And as in other nations the college students have made up the greater number of that faction. The hero of "Fathers and Children" Bazarov, is the type of man who dominated Russia in her development. In this character, Turgenev aroused his country to such an extent that much enmity was shown toward him. The faction that Bazarov was supposed to represent, contended most haughtily that this character had nothing in common with them. Turgenev may have been one of the first to detect this new faction that was working in Russia. At any rate he was the first to coin a new name for them—Nihilists.

Bazarov lived up to his nihilism to perfection in the story. He believed in nothing. Science and fact were his only consolation. God and love meant nothing to him. He was so cold and hardhearted in the first part of the novel that you form an intense hatred for him. He was very learned and intended to become a doctor. His parents were very lovable old people of the middle class, who owned a few slaves and barely made a living.

Bazarov brought an ardent admirer of his home from college named, Arkady. Bazarov's uncle was also staying at his home, so that during the days that followed the young men had a great many arguments with the old people. This passage was handled most cleverly by the author showing the liberalism on one side and the conservatism on the other. These arguments caused hard feeling between the father and son, but the father bore the brunt of the enmity. He had expected Bazarov to take over his estate upon his return as the slaves were becoming more independent every day. A more vivid picture of Russia could not be found in any history than is portrayed by Turgenev in certain passages. You can almost feel the state of uncertainty that predominated the country.

Bavarov finally lost some of his coldness by falling in love with Anna Odin-tsov, but when she cannot return his love, he became disagreeable again, and that intense hatred for the man returns which had been gradually dying out The rest of the story is a series of episodes that bring out the characters, but have little to do with the plot. In fact a plot is lacking in the novel. The end came suddenly when Bazarov caught typhus fever from a patient through a cut on his hand. On his death bed, Anna came to him.

The story had very little action in it. The interest is held through characterization and so interested do you become in the characters that it is with pleasure that you find a chapter added to tell what became of the actors six months later. All your sympathy goes out of Bazarov's mother and father, and Turgenev ends "Can it be that their prayers, their tears, are fruitless? Can it be that love, sacred devoted love is not all-powerful?"

HEARD IN THE FOYER

TWO MOTION PICTURES

At last the greatest book in all literature has been dramatized. "The Ten Commandments," based on the Book of Moses, is a picture worthy of its art. The theme taken from the Book of Exodus is one which has appealed to mankind since its inception. Today it finds the world probably not so eager to read it or accept its teachings, but quite ready to view it with satisfaction on the screen. One who sees "The Ten Commandments," be he atheist or Christian, must admit that the story is profoundly effective and lacks not that great modern virtue, a practical aspect. And perhaps herein lies the ground on which we can make our only complaint The Book of Exodus is a veritable gold mine in the way of dramatic matter; here is material which has the greatest possibilities and a world of imaginative wealth. Judging from such qualities we may have expected too much. Nevertheless, the practical application which is made of the Commandments, while it may destroy the unity of the theme and mar somewhat its classic beauty, is adequately offset by its forceful influence. We see how easily it is to break God's laws once we deny His existence. The story is well illustrated with a young man who scorns the Bible as mere superstition and a "Hokum" sufficiently complex to confuse his mother. This belief brings about circumstances which inevitably cause him to violate each Commandment.

It would not be difficult to pick flaws in this production, since the subject matter is of such huge proportions and susceptible to a variety of treatments. But it is not our purpose to indulge in destructive criticism. On the contrary, it is with a sense of pleasure that we greet this type of pictures, which comes as a breath of fresh air after the general run of stories dramatized.

Another such picture which has been attempted several times and but recently reviewed here is "Dante's Inferno." Immediately we are flooded with a host of speculators on just how such a story would be dramatized. In this production, more so than "The Ten Commandments," the attempt at practical application of the theme destroys the charm and unity which its literary form provides. Very often when we attempt to clothe an ideal with a concrete form it loses the beauty which only accompanies it in its natural state. We find the scenes taken from the Inferno as well done in point of technique. Realistically it is a splendid effort, yet the exoteric story woven into Dante's vision destroys much of its potential art.

Unfortunately, the producer too often fails to realize the splendor of such stories and assigns their production to directors who lack proper appreciation of their qualities and possibilities. "The Inferno," as screened, is far from

(Contnued to Page 8, Col 4.)

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Alumni

STEPHEN DRISCOLL

ALUMNI OF CHRISTIAN BROTHERS SCHOOLS HOLD RECEPTION

Former students of five institutions conducted by the Brothers of the Christian Schools, will hold a banquet and reception at the Palace Hotel, Thursday, October 9, in honor of Archbishop Edward J. Hanna, following his arrival in San Francisco. Such are the plans as announced a few days ago, following a meeting in the courtrooms of Judge Frank J. Murasky in the City Hall. Men from all parts of the state are expected to be present at this great re-union.

Alumni of St. Mary's College, Sacred Heart College, St. Joseph's Academy, St. Peter's School and the Christian Brothers College of Sacramento were represented at the meeting held a few days ago. Judge Murasky, president of the Sacred Heart College Alumni Assosociation, presided. Colonel John L. Flynn was designated as chairman of the arrangements committee with William J. Fitzgerald as secretary.

Committees representing the different institutions were appointed as follows:

Saint Mary's College—Frank J. Silva, Judge M. T. Dooling, Judge Thomas J. Lennon, Garret W. McEnerney, Peter J. McCormick, John P. Doran, William R. Lowery, Frank W. Kierce, Justice Frank Dunn, James L. Hagerty, and John M. Collins.

Sacred Heart College—Dr. Edmund I. Butler, James M. Smith, Andrew F. Burke, John M. Glennan, Judge E. P. Mogan, Dr. John J. Dennis, E. Raymond Murphy, C. J. Goodell, J. E. Scully and Dr. T. T. Shea.

St. Joseph's Academy—John S. Drum.

Sacramento College—Dr. William C. Hopper, George P. Miller, Judge Franklin Griffin, Giles Miller, Dr. Frederick West and Dr. T. Walter Conly.

St. Peter's School—Chief Daniel J. O'Brien, William R. McCarthy, Peter J. Haggerty, Frank X Latulipe, Edward McKeever and Thomas P. Slevin

BERNARD McBRIDE.

CLAUDE SILVA AND EDWIN McINNIS

Claude Silva and Edwin McInnis—two young men with whom many of us have sat in class and who recentiy attained the status of Alumni of Saint Mary's have returned to teach at their Alma Mater. All of the older fellows remember very distinctly the excellence of Claude Silva's dramatic interpretations in the two productions, "Julius Caesar" and "Ecco Homo."

The advantages of having our own boys return to teach are apparent. None are better grounded in the standards and methods of education at Saint Mary's. The young instructors are well-liked and enjoy their educational work. Mr McInnis teaches mathematics and language in the high school while Mr. Silva has been allotted English and Oral Expression, in the province of his own eminent qualities.

COMEDY AND TRAGEDY IN SHAKESPEARE

(Continued from Page Two)

"Twelfth Nnight" is a pleasing comic piece having a perfectly natural series of coincidences so arranged as to produce humorous results. A few other comedies of Shakespeare's might be mentioned as being of lesser value, according to the ranking of critics. Of these "A Comedy of Errors" is probably the most farcial being little else than a continual series of mistakes and errors which so involves the course of the play as to confuse the reader.

In his tragedies Shakespeare has exhibited a remarkable ease of adjustment. The four highest types in this mood are "Macbeth," King Lear, "Othello" and " Hamlet." Critics generally disagree as to the superior play but we find that they all agreed upon the merit of the four. The fact that these plays come under the same general heading does not imply that they are of the same nature of tragedy. Shakespeare had that particular genius of endowing each of his works with its own peculiar qualities. Thus we find distinct types of tragedy much as we find separate types of comedy.

"Macbeth" from its very start is glum and forebodding, it smacks of the weird and ghastly. It revels in the shedding of blood and terrifying incidents. "King Lear" has more of a mental strain for it appeals more to our sympathy and kindness. We suffer with Lear where we turn in terror from Macbeth. "Othello" is tragic in nature because it shows the corruption of an amiable nature through the wiles and arts of an unscrupulous knave. Also a perfectly innocent person is the chief sufferer.

Reviewing the plays of Shakepeare thus, we find that our emotions run the gamut from simple delightful amusement through all the stages of comedy and farce into the more serious drama and then to a series of intensifying and terrifying tragedies that are as impressive as they are versatile. We cannot simply say of Shakespeare that he has the rare knack of writing as well in one vein as in another nor can we divide his writings into those that are tragic and those that are comic. To be able to effect a remarkable combination of both into one play is perhaps one of the outsanding features of Shakespeare's genius. .... —ALBERT FARRELL

Humor

DAVID WYNNE

Billy Jr.:—"Gee, I never saw such dreamy eyes."

She:—"You've never stayed so late before."

* * * *

Duck:—"My gosh, these biscuits are as hard as a brick."

Ed:—"Sure, didn't you hear her say "take your pick" when she handed 'em around?"

* * * *

First Hunter:—"Killed anything?"

Second Hunter:—"Not a thing. Wish I'd gone motoring now."

* * * *

Tim:— "Mick must be some sheik. Says he keeps an alphabetic list of all the girls he steps."

Charley:— "Yeh, and a Miss Zimmerman heads the list."

* * * *

Bill Funk:—"Why go elsewhere to be cheated? Come in here."

* * * *

Young Bragger:—"My grandfather built the Rocky Mountains."

Unsympathetic Listener: — "That's nothng. Do you know the Dead Sea? Well, my grand father killed it."

* * * *

He who laughs last is the dumbest.

"I've just been thinking," said the jester.

"What have you been thinking?" asked the King.

"If the clerk should have a fit on the counter, could you call it a counterfeit?"

And all the court laughed, for in those days it was considered a subtle bit of humor.

* * * *

Judge:—"Are you trying to show contempt for the court?"

Prisoner:—"No, I am trying to conceal it."

* * * *

The main difference between a girl chewing her gum and a cow chewing her cud, is that the cow generally looks thoughtful.

* * * *

Quig:—"There's enough brass in your face to make a kettle."

"Dick:—"There's enough sap in your face to fill it."

* * * *

Fe::— "Waiter, there are so many flies in my soup that I can't count them all."

Bob:—"Well, do you expect an adding machine with such a small order."

HUNGERFORD

FAMOUS 110'S START PRACTICING

There is one football team at Saint Mary's that never tastes defeat. That is the 110's. The "Tens," as they are called have a good coach in Chick Souza, a member of the Prep Varsity. Souza is confident that he can duplicate the victories of this team made in other years. There are seventeen men out for the team, which is practicing daily for their first battle with Saint Joseph's. Although Coach Souza and Captain Kennedy have not been able to arrange any other games for their Midgets, they intend to have a different team lined up against them every week.

TWO MOTION PICTURES

(Continued from Page 7)

complete or consistent. But the director seems to have found in it so vast a field, that he found himself selecting only choice and spectacular scenes, regardless of the underlying symbolism and its appropriateness.

While we prefer dramas of this nature, with all their technical and artistic imperfections, to types which shriek with immorality and inconsequential themes. It is most unfortunate that more care is not taken in the matter of interpreting these wonderful gems of literature. Too much is sacrificed at the altar of the sensational and the spectacular. — PAN KAINICRAM

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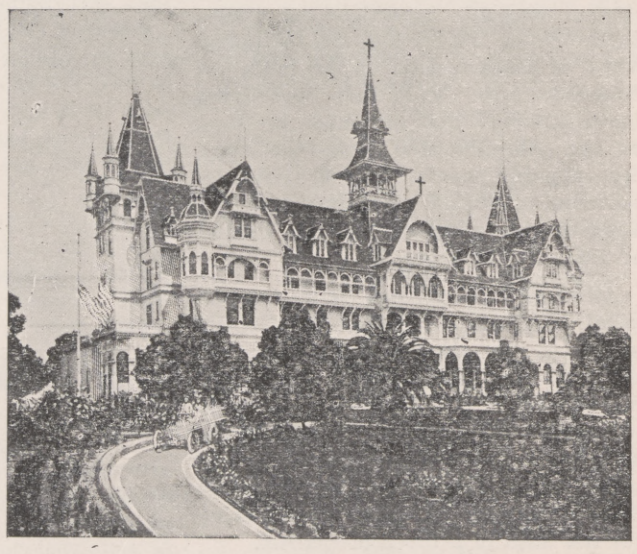

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